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THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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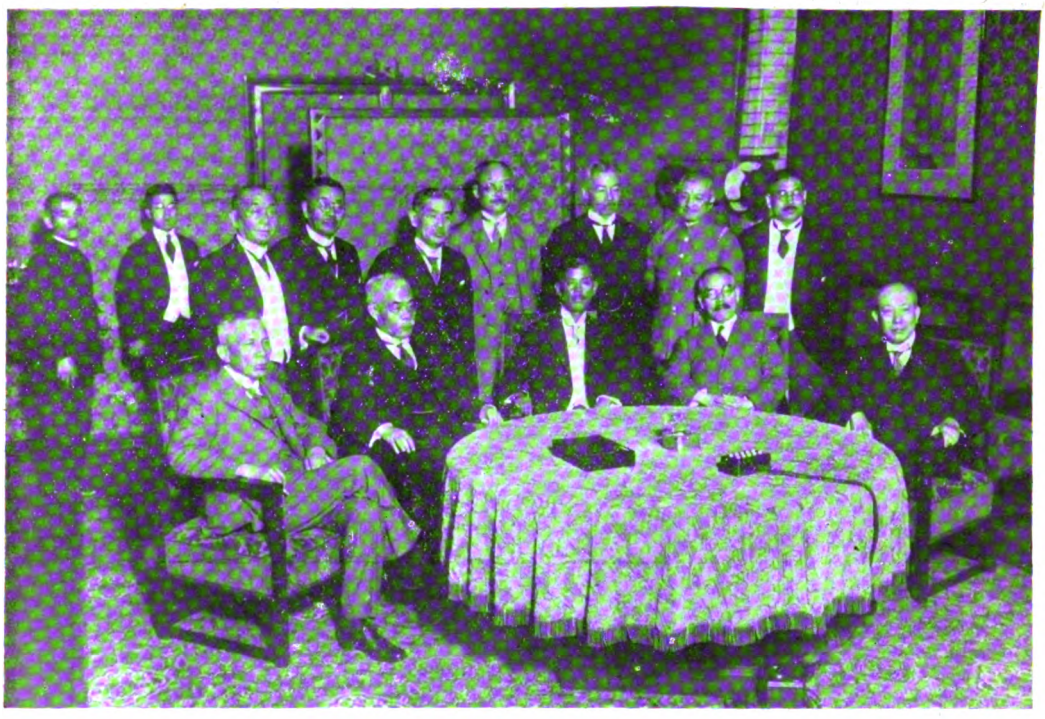

An extraordinary Cabinet meeting with Mr. Wakatsuki in the centre.

A round-table conference at the Premier's official residence between the Government officials and leading business men over the economic situation.

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Japanese champions starting for Berlin to partake in the international games to be held then.

A dignified appearance of the Japan Alps.

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A sketch at Imperial Gift Garden, Shiba, Tokyo.

Cicada hunting.

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Mr. and Mrs. Taikan Yokoyama Coming back from Italy.

The New Italian Ambassador proceeding to Court to present his credentials.

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THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Vol. XX AUGUST 1930 No. 11

DOMESTIC PRODUCTS VERSUS FOREIGN ARTICLES

By M. OUCHI

THE Japanese economic world has now reached the bottom of depression, suffering from the economic crisis after the war and effects from the earthquake. The present Ministry has been racking its brains how to break down the status quo since the formation of the cabinet in July, 1929. The cabinet thinks it essential to rouse productive industry in order to solidify the foundation of the national economy and to improve the international balance of accounts, and for this purpose, to use domestic products in preference to foreign articles. There is, therefore, a compaign officially in co-operation with domestic manufacturers for encouraging the use of domestic products. Very exhaustive inquiries have been made by the Government in that direction. The Department of Commerce and Industry at first compiled a book of domestic products, for investigating the actual status of productive industry in this country; and then in regard to domestic consumption, an investigation was made into the articles to be consumed, classifying them into those to be imported necessarily, those not producible in any way in this country, those produced in this country but too dear, those produced in this country but so inferior in quality as to be inconvenient or greatly and permanently disadvantageous to use; and those having other specific reasons. Each group was scrutinized by specialists, and the results are said to have astonished the investigators as too many kinds of imported goods could be substituted for Japanese products. The following table showing, the past three years' values of seven groups of imported articles, which can be substituted for Japanese products, will give an idea as to how much money has been paid unnecessarily for them in the past:—

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Class	1900. Yen	1901. Yen	1902. Yen
1. Textile fabrics	[illegible]	70,[illegible],085	47,[illegible],715
2. Metal manufactures	[illegible]	[illegible]	[illegible]
3. Machinery and apparatus	[illegible]	[illegible]	[illegible]
4. Chemical products	[illegible]	[illegible]	[illegible]
5. Drinks and food stuffs	[illegible]	[illegible]	[illegible]
6. Sundries	[illegible]	[illegible]	[illegible]
7. Other articles	[illegible]	[illegible]	[illegible]
Total	[illegible]	[illegible]	[illegible]
Grand total of imports into Japan	[illegible]	[illegible]	[illegible]
Proportion of the total to the grand total	[illegible]	30%	[illegible]

From the above figures, it may be said that if domestic production be added to the amount by the people, at least 600,000,000 yen may be saved out of 2,100,000,000 or 2,[illegible],000,000 yen represents the total value of foreign products imported, and to this amount the nation can be credited. How important is the fact that [illegible] by the use of foreign articles everybody may see from this fact. There are some [illegible] of which 12 are textile fabrics, [illegible] metal manufactures, 17 machinery and apparatus, 17 chemical products, 20 drinks and food stuffs, 17 sundries and 6 other articles. The number within cross-lines and [illegible] which are of national importance [illegible] minute than before. It is said to be the official [illegible] the almost certain [illegible] the use of [illegible] strength [illegible] desired [illegible] co-operate with [illegible] purpose; for the great work of [illegible] in the development of domestic industry [illegible] the use of domestic products so as to increase the wealth of the country, [illegible] be a matter published simply by official [illegible], but only with the [illegible] Bureau the Government [illegible] actually [illegible] but [illegible] the product. For the sake of the prosperity of the country, [illegible] and safe [illegible] support of the [illegible] all [illegible] that [illegible] product [illegible] with spirit and prosper [illegible]. Then commercial and [illegible] will be increased, the [illegible] employed given employment [illegible] the trade [illegible] [illegible] the [illegible] of [illegible] [illegible] the [illegible] of [illegible].

It is highly [illegible] to note that the Japanese people, [illegible] have been [illegible] extremely [illegible]; but [illegible] foreign articles and [illegible] to the [illegible] of the economic development and the [illegible] [illegible] [illegible] [illegible] and go ahead for the purpose [illegible] the development of [illegible] the industry and [illegible] the use of domestic products so as to increase the wealth

Group.	1927. Yen	1928. Yen	1927. Yen
1. Textile fabrics	84,688,800	70,551,035	47,009,315
2. Metal manufactures	122,985,543	131,910,332	119,693,523
3. Machines and apparatus	107,220,332	135,955,198	144,294,890
4. Chemical products	129,557,153	138,087,303	136,068,123
5. Drinks and food stuffs	46,267,926	40,375,775	41,023,457
6. Sundries	7,770,943	8,771,589	10,583,205
7. Other articles	118,209,939	127,189,774	102,364,375
Total	616,700,636	650,840,995	601,036,888
Grand total of imports into Japan	2,179,153,858	2,196,314,727	2,316,240,015
Proportion of the total to the grand total	28%	30%	27%

From the above figures, it may be said that if domestic products be used to the utmost by the people, at least 600,000,000 yen a year may be saved out of 2,100,000,000 or 2,200,000,000 yen representing the total value of foreign products imported; and to this amount the nation can be enriched. How important is the significance conveyed by the use of domestic articles everybody may note from this fact. These groups consists of 271 articles, of which 22 are textile fabrics, 31 metal manufactures, 67 machines and apparatus, 78 chemical products, 20 drinks and food stuffs, 47 sundries and 6 other articles. The number will increase more and more, when the official investigation becomes more minute than before. It is said to be the official determination to make the utmost exertion for encouraging the use of domestic products on the strength of these useful data, while it is desired that the people at large should co-operate with the Government for the purpose; for the great work of promoting the development of domestic industry cannot be accomplished singly by official hands, but only with the whole nation behind the Government, determined patriotically not to use anything but domestic products for the sake of the prosperity of the country. If there is enthusiastic support of the nation, it will naturally follow that new productive industries will spring up and prosper vigorously. Then commercial and industrial enterprises will be enlivened, the unemployed given employment, and the trade dullness broken down, naturally improving the international balance of accounts.

It is highly regrettable to note that the Japanese people, being mentally relaxed, have been much frivolous and extremely extravagant; blindly valuing foreign articles and not being awakened to the seriousness of the economic depression and the national economic crisis. At this juncture, we Japanese ought to co-operate and go ahead for the purposes of promoting the development of domestic productive industry and encouraging the use of domestic products so as to increase the wealth

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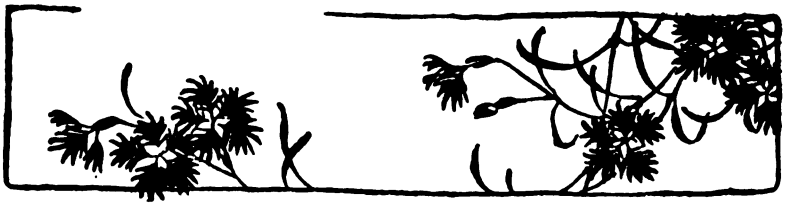
and power of the Empire as one of the leading powers in the world. It may be mentioned with reverence that H.I. M. the Emperor keeping this point specially in mind, is pleased to use Imperial household requisities, etc. made in Japan, and wishes the Court to follow the example. This is a great stimulus to using domestic made articles among the people at large, which must be their determination.

This does not mean the use of all Japanese products, however inferior in quality, and the rejection of all the foreign products; it aims mainly at the production and use of fine qualities. The demand for domestic products has been restricted hitherto chiefly by the fact that they were inferior in quality to the imported goods so as to make them unsuitable for the consumers' purposes. More especially, it has been almost impossible to get among domestic made machines and chemical products anything quite strong, accurate and safe as needed by consumers. The question of domestic products is essencially a question of economy, and it is not feasible, if it is advocated to use domestic made articles without due consideration of quality and price. It is to be desired, therefore, that Japanese manufacturers should look into the question of price as well as that of quality so as to see how to cheapen their products to meet foreign competition. As for the consumers, they taking into consideration that eventually, domestic products will win over foreign products in rivalry as to quality and price, and the national wealth and power promoted by it, should use as much as possible domestic products even at a temporary sacrifice, and their enthusiastic co-operation will succeed in multiplying the output of fine domestic products as much as is desired at present.

In this way the question of using domestic products in preference to foreign articles is advocated and discussed seriously now by the Government and people, wishing to get through peacefully the existing economic crisis by carrying the proposals into practice.



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AN IRISH-JAPANESE GARDEN

By "Amber"

JAPAN has long been famous for the beauty of her natural landscapes, but not even those people in other countries have been so fortunate as to have such gardens created on their own estates. To this there is a very beautiful exception, and it is to be found in Ireland. On the domain of Lord Waterford at Tullow, in the county Kildare, there is an exact imitation of a very fine Japanese garden. There is no other exactly like it, nor is it possible in Japan, and there is no one in Japan or elsewhere on which the one in question is modelled. There was a time when the art of this Irish-Japanese garden was only a dream, with which the owner did not know what to do. But Lord Waterford had that more was more skilful than a Japanese gardener, and so he imported one to do for him as a gardener; and it was this man who saw in the waste ground the possibility of a beautiful Japanese garden. The owner of the place gave the Japanese a free hand, and the result is a miracle of beauty and of symbolism; for it is a horticultural parable based on the life of man. One who has seen the garden says of it that "After in spring-time when it is a glory of cherry blossom and other flowering trees, and in the autumn when the gold and crimson leaves are tumbling on the branches or floating in their last dying splendour on the pools, it is a perfect image of life and death." The whole garden has been constructed in 10 years, of the Japanese fashion. Before a clean sweep was made, a stone lantern to light the path was placed in the first place of all. It is coming into the world, and is the beginning of life; the path of life through world, sin and death, unless taking the path of natural life, leading to the gate of Birth, and rocks and trees represent the plants. Scattered over the world, on this lantern, are the sin over the stepping-stones which are difficult to find, but of which it is necessary to make their way in the course of life. The stones become larger and larger as the journey lengthens, until they become impassable and dangerous, and then the way is made by the long trail of Death.

The path of Youth is not so simple as it at first sight appears, for there are many byeways. The central of the road in Japan was doubtless designed by a gardener who knew the teaching of the Buddhist religion, and inspired by the traditions of his country, he represents the path of Youth as passing through the trees for a short time, to the place of lake which wields the "Passing by books and contrasts spectacles on the path, lake, it is a perfect image of life and death." The whole garden has been constructed in 10 years, of the Japanese fashion. Before a clean sweep was made, a stone lantern to light the path was placed in the first place of all. It is coming into the world, and is the beginning of life; the path of life through world, sin and death, unless taking the path of natural life, leading to the gate of Birth, and rocks and trees represent the plants. Scattered over the world, on this lantern, are the sin over the stepping-stones which are difficult to find, but of which it is necessary to make their way in the course of life. The stones become larger and larger as the journey lengthens, until they become impassable and dangerous, and then the way is made by the long trail of Death.

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AN IRISH-JAPANESE GARDEN

By "ARIEL"

JAPAN has long been famous for the beauty of her natural landscape gardens, but not often have people in other countries been ambitious enough to have such gardens created on their own estates. To this there is a very beautiful exception, and it is to be found in Ireland. On the domain of Lord Wavertree at Tully, in the county Kildare, there is the exact imitaion of a very fine Japanese garden. There is no other exactly like it anywhere except in Japan, and there is in Japan only one, on which the one in Ireland is modeled. There was a time when the site of this Irish-Japanese garden was only a marsh, with which the owner did not know what to do. But Lord Wavertree heard that none was more skilful than a Japanese gardener, and so he imported one merely as a gardener; and it was this man who saw in the waste marsh land the possibility of a beautiful Japanese garden. The owner of the place gave the Japanese a free hand, and the result is a miracle of beauty and of symbolism; for it is a horticultural parable based on the life of man. One who has seen the garden says of it that "Alike in springtime, when it is a glory of cherry blossoms and other flowering trees, and in the autumn when the gold and crimson leaves are trembling on the branches or floating in their last dying splendour on the little lake, it is a perfect haunt for peace and meditation."

The whole garden, as has been indicated, is constructed so as to tell the story of the life of man. Before a closed gate stands a stone lantern to begin the parable. This suggests the first gleam of light coming into the world from the realm of mystery; then a little pathway winds in and out, uncertainly, among the trees, for a few yards, the path of ante-natal life leading the traveller to the grotto of Birth, amid rocks and rare Japanese plants. Starting out form this into the world of this life, one is taken over tiny stepping-stones across which the toddling feet of childhood have to make their way on the venture of life. The stones become larger and larger as the journey lengthens, until they merge into a definite path, and then the traveller strikes the long trail of Youth.

The path of Youth is not so simple and easy as it at first sight appears, for there are puzzling byeroads. The original of the garden was doubtless designed by a gardener who knew the teaching of the Buddhist religion; and, inspired by the traditions of his faith, he represents the path of Youth as presenting to the traveller a choice between the path of Ease which winds pleasantly among the nooks and corners

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of the garden, or another path through Adventure, Danger and Difficulty. If the pilgrim have the stuff of true manhood in him he will take the less easy way, and so he plunges into a gloomy tunnel with rough boulders underfoot, and for a few minutes finds himself in outer darkness; but by groping forward he soon comes to a gleam of light, which, if he approaches it, will lead him upward by a steep ascent until he finds himself in the light of day. The perils of the way now seem to be over, and all is fair; but the journey quickly develops other difficulties.

The traveller notices that from birth to the present moment a tiny stream has accompanied him all the way, gradually widening into the stream of life until it now crosses his path. A piece of flat stone extends over the babbling water but does not reach across; a similar piece extends out from the opposite side but does not meet the other piece. As the traveller steps across the break in the little bridge he passes from early youth into a more mature life, where he finds love awaiting him on the other side of the stream. In this there is delight, and we can imagine the youth sauntering hand in hand with some fair maiden under the blossoms and the drooping trees until the happy couple come to the stream again and have to cross the bridge of Matrimony, a serious if happy step to take. The bridge of Matrimony the gardener has formed of two stones side by side, one slightly larger than the other but cemented together.

After marriage, life may again choose one of several courses: it may be the flower-strewn pathway of pleasure unalloyed and too good to last, and so discord may mar conjugal life. The once happy pair may even quarrel to the extent of separating and allow their paths to divide, he to go his way and she hers, a tragedy, alas, too often repeated whether in Eastern or Western lands, But after straying along devious paths and facing sorrow and danger, the pair may find that their paths unite again; and now sobered and matured by sad experience they march happily together along a pathway fringed with green, springs welling up on all sides, at last forming a tiny lake ornamented with coloured rocks reflecting in the pelucid waters gleams of emerald and amethyst. The couple have now reached the well of Wisdom, and pause to drink of its refreshing waters, after which they take a steeper pathway leading to Ambition and later to the hill of Vision. From its summit they are enabled to survey the course they have trod, and gain some idea of how the way lies for the future.

No more than a glimpse is permitted; they have to hurry on, for life is not dreaming or pausing, but always hastening on; and they go down to the quaint little willow-pattern bridge of

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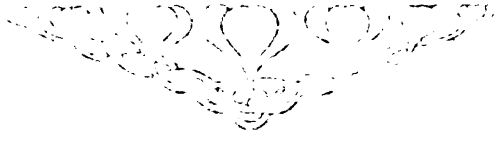
Life, at a crossing which they find the house of life [illegible] permitted to dwell [illegible] on the placid waters of the [illegible] which is nodding water-lilies. All about the home of Japan's [illegible] [illegible] with rare specimens of [illegible] trees and [illegible] such as the Japanese [illegible] have [illegible] [illegible] some what like [illegible] now is [illegible] to find full expression; but it [illegible] [illegible] must pass and man is buried on by the [illegible] of time, however much he may desire to linger. In the stream of Existence are seen rapids and [illegible] waterfalls, but it [illegible] [illegible] by the strong [illegible] and [illegible] [illegible] provided for [illegible] [illegible] pilgrims slowly [illegible] [illegible] way by [illegible] [illegible] still waters until they reach a [illegible] [illegible] drooping trees under which [illegible] [illegible] unseen [illegible]. But a [illegible] [illegible] visible for the [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] Eternal [illegible] [illegible] [illegible] [illegible] for [illegible]. Over the [illegible] [illegible] [illegible] beautiful [illegible] [illegible] [illegible] the [illegible] [illegible] of [illegible].

Hence the [illegible] of [illegible] is a [illegible] of triumph over [illegible] world and [illegible] [illegible]. Beyond the winter of [illegible] [illegible] the eternal spring of [illegible] [illegible] and immortality is sure. Could anyone have conceived a more beautiful [illegible] of a garden? No wonder that people come from all parts to visit this [illegible] Japanese garden which [illegible] so [illegible] and peaceful an [illegible] on the mind. What a reward [illegible] to the gardener himself that his exquisite creation will go on showing sermons in stones and books in running brooks and good in everything! It shows what many have yet to learn, that whether East or West, the human heart is the same: the same hopes and fears, the same aspirations. Faith in the Goodness of the Eternal Father and trust in a gracious heaven are universal. Why should not a garden be an appropriate situation for a place of worship? It is but natural that some of the loveliest scenes in Japan should have pretty shrines in them, where the owner and visitor may pause as they pass to acknowledge the source of all beauty and goodness. A greater honour [illegible] of this spot of the Japanese [illegible] would [illegible] a deeper interest in Japan and draw East and West closer together in sympathy and [illegible].



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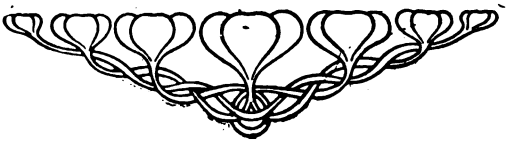
Life, after crossing which they find the house of Happiness. Here they are permitted to dwell together looking out on the placid waters of the lake below, with its nodding water lilies. All about the house of Happiness are miniature model villages with rare specimens of tiny trees and miniature gardens, such as the Japanese at home have in their houses, somewhat like *bonsai*. Life now is given time to find full expression; but the inexorable years must pass and man is hurried on by the mandate of Time, however much he may desire to linger. In the stream of Existence are seen rapids and noisy waterfalls, but the pathway winding by the stream grows smoother and easier. The couple now see the stepping-stones provided for the feet of age. The pilgrims slowly continue on their way by green pastures beside still waters until they reach a spot with lovely drooping trees, under which gapes the unseen grave. But a stone lantern is visible, for the gardener believes in death there is light; the light of things Eternal will shine along man's pathway for ever. Over the lantern tomb a beautiful cherry spreads its bloom in the springtime, a symbol of immortality.

Hence the story of the garden is a pean of triumph over the world and over death itself. Beyond the winter of our discontent the eternal spring of hope approaches and immortality is sure. Could anyone have conceived a more beautiful idea of a garden? No wonder that people come from all parts to view this Irish-Japanese garden which leaves so deep and peaceful an impression on the mind. What a reward it is to the gardener himself that his exquisite creation will go on showing sermons in stones and books in running brooks and good in everything! It shows what many have yet to learn, that whether East or West, the human heart is the same: the same hopes and fears, the same consolations, faith in the Goodness of the Eternal. Would not such a garden be an appropriate situation for a place of worship? It is but natural that some of the landscape gardens in Japan should have pretty shrines in them, where the owner and his family may pause as they pass to acknowledge the source whence all beauty and happiness come. A greater knowledge of this aspect of the Japanese mind would lead to a deeper interest in Japan and draw East and West closer together in sympathy and outlook.



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ADJUSTMENT OF ARABLE AREAS IN JAPAN

By M. ARIKAWA

THE Law Relating to the Adjustment of Arable Areas in Japan was promulgated in March, 1899 and put in operation in January, 1900. In this law the adjustment of arable areas was simply to make exchanges divisions or combinations of lands cooperatively by their owners, to change their partitions and shapes and to change abolish or build roads, ridges and trenches between them. Later, through an experience got from its operation, great amendments were introduced in it, until it is as at present. The so-called adjustment of arable areas in the present law is to do one of the following things for the object of promoting the agricultural use of lands.

1. Land exchanges, divisions, combinations and clearing, alterations in their classification, partitions and shapes, the reclamation of lakes and seas, and alterations in roads, banks, ridges, trenches, reservoirs, etc. and their abolition or building, and irrigation and drainage equipment and work accompanying it.

2. The establishment of structures and other facilities necessary for the above or as a result of their doing, and their maintenance and management.

3. The establishment of structures necessary for the use of adjusted lands, following the adjustment of arable areas by land and lake reclamation, and other provisions.

4. The repairing of building necessary in connection with the foregoing items, with the approval of the state, prefectural, municipal, town or village authorities.

Those adjusting arable areas are guilds established for the purpose for the most part; and besides, there are a few persons joined with individuals doing the work. These guilds are legal persons for doing the work jointly with one of these guilds, for which a union of them may be organized.

Concerning the adjustment of arable areas, the following graces are granted:

1. The lands made useless by the abolition in whole or part of the previously existing roads, embankments, trenches, ponds, etc. in adjusting arable areas, are given gratis to the adjusters, and the new roads, embankments, trenches, ponds, etc. created instead are transferred gratis to the state.

2. The price of land produced by the adjustment of arable areas is fixed by properly averaging the total of the assessed values of the existing lands in

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ADJUSTMENT OF ARABLE AREAS IN JAPAN

By M. ARINAWA

THE Law Relating to the Adjustment of Arable Areas in Japan was promulgated in March, 1899 and put in operation in January, 1900. In this law the adjustment of arable areas was simply to make exchanges divisions or combinations of lands cooperatively by their owners, to change their partitions and shapes and to change abolish or build roads, ridges and trenches between them. Later, through an experience got from its operation, great amendments were introduced in it, until it is as at present. The so-called adjustment of arable areas in the present law is to do one of the following things for the object of promoting the agricultural use of lands.

1. Land exchanges, divisions, combinations and clearing, alterations in their classification, partitions and shapes, the reclamation of lakes and seas, and alterations in roads, banks, ridges, trenches, reservoirs, etc. and their abolition or building, in irrigation and drainage equipment and work accompanying it.

2. The establishment of structures and other facilities necessary for the above or as a result of their doing, and their maintenance and management.

3. The establishment of structures necessary for the use of adjusted lands, following the adjustment of arable areas by land and lake reclamation and other provisions.

4. The repairing of building necessary in connection with the foregoing items, with the approval of the state, prefectural municipal, town or village authorities.

Those adjusting arable areas are guilds established for the purpose for the most part; and besides, there are a few persons joined with individuals doing the work. These guilds are legal persons for doing the work jointly with one of these guilds, for which a union of them may be organized.

Concerning the adjustment of arable areas, the following grants are granted:

1. The lands made useless by the abolition in whole or part of the previously existing roads, embankments, trenches, ponds, etc. in adjusting arable areas, are given gratis to the adjusters, and the new roads, embankments, trenches, ponds, etc. created instead are transferred gratis to the state.

2. The price of land produced by the adjustment of arable areas is fixed by properly averaging the total of the assessed values of the existing lands in

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the same district, and this value is not increased even on an increase in the cost from the land. In case the land owned by the state increases in area on account of the preceding item, the average of the existing value of the land, multiplied with the increase in area, is deducted from the total of the existing land value.

3. In case the adjustment of arable areas involving private land cleared or changing its classification, the existing assessed value of land is not changed, if the cleared land or the land of changed classification does not exceed one fifth of the total area of land owned privately, and for any exceeding this limit, an amount is added to the existing assessed value. For the land reclaimed, it is allowed to leave the assessed value of it unaltered for forty years, but if the work is not completed or the soil does not become fertile at the expiration of the period, an extension is allowed until the completion of the work or for years not exceeding ten years. For the land reclaimed, it is allowed to leave the existing assessed value of it unchanged for six years commencing from the date of completion of the work.

4. When state owned forests, plains or wild land are cleared into farms and state owned waters are reclaimed, they are exempted from taxes for twenty years and six years respectively, and when the soil does not become fertile in the periods, the exemption periods may be extended not more than 10 years.

5. Those applying for permission to adjust arable areas or to establish guilds for the same object, and those adjusting arable areas can inspect or copy, free of charge, documents necessary for the object at the Registration Offices, the offices keeping the land registers, the City Offices and the Town or Village Offices.

6. Those registering lands or buildings for the purposes of adjusting arable areas, are exempted from the registration fees.

7. The cost of adjusting arable areas is aided by the state and the prefectures under certained fixed conditions.

8. The funds required for adjusting arable areas are advanced by the Hypothec Bank of Japan, the Agricultural and Industrial Banks, the Deposits Office of the Finance Dept. and the Post Insurance Office of the Communications Dept. without security, on condition of repayment in fixed terms or in yearly instalments. Debentures may be issued as means to raise the funds of the Arable Area Adjustment Guilds.

The number of arable areas permitted for adjustment to December 31st, 1921 amounted to 17,833 involving a total area of [illegible] *chaos* the estimated total cost of adjustment amount-

the same district, and this value is not increased even on an increase in income from the land. In case the land owned by the state increases in area on account of the preceding item, the average of the existing values of the land, multiplied with the increase in area, is deducted from the total of the existing land value.

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4. When state-owned forests, plains or wild land are cleared into farms, and state owned waters are reclaimed, they are exampted from taxes for twenty years and six years respectively, and when the soil does not become fertile in the periods, the exemption periods may be extended not more than 10 years.

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The number of arable areas permitted for adjustment to December 31st, 1927 amounted to 17,333 involving a total area of 835,289 *chobu* the estimated total cost of adjustment amount-

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ing to 406,456,037 yen. Of these areas the engineering work was completed in 9,822 areas involving 407,945 *chobu* and the whole adjustment work was finished in 4,319 areas involving 182,513 *chobu*. The following table shows the area of arable areas before and after adjustment:—

Classification.	Acreage Before Adjustment. *Chobu*	Acreage After Adjustment. *Chobu*	Change. *Chobu*
Paddy fields	520,303	659,876	139,573 Inc.
Farms	142,245	102,839	39,406 Dec.
Forests, plains and miscellaneous lands . . .	76,678	24,925	51,753 „
Ponds, marshes, lakes and seas	12,607	4,257	8,350 „
Other areas	44,410	13,557	20,853 „
State-owned lands . . .	49,046	70,568	51,522 Inc.

As to the cost of arable area adjustment, it is different according to the difficulty or easiness of work and high or low wages. At the end of 1927 the lowest cost per *tan* of adjusted arable areas was 20 yen in Saitama Prefecture and the highest cost per *tan* was 103 yen in Saga Prefecture, the average in the whole country being 49 yen. The chief part of the cost was the engineering work. For 1927 the total cost of the engineering work was 23,359,630 yen, and the other expenditure 9,935,-754 yen, making a grand total of 33,295,384 yen, of which the former account takes 69 per cent. Regarding the loans granted for the purposes of adjustment and the condition of repayment, it is said that at the end of 1927 there were 90,991,78 yen of loans, involving 5,281 areas, and the loans per area was 17,230 yen on an average. During 1927 the loans raised amounted to 19,972,649 yen and those repaid to 4,826,714 yen.

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[illegible] to 200,[illegible] yen. Of these areas the engineering work was completed in 9,822 areas involving [illegible] *chobu* and the whole adjustment work was finished in 4,319 areas involving 182,513 *chobu*. The following table shows the area of arable areas before and after adjustment:—

Classification	Average Before Adjustment. *Chobu*	Average After Adjustment. *Chobu*	Change. *Chobu*
Paddy fields	5[illegible],[illegible]03	659,576	139,573 Inc.
Farms	112,245	102,[illegible]29	39,400 Dec.
Forests, plains and miscellaneous lands . . .	16,673	24,[illegible]25	51,753 „
Ponds, marshes, lakes and seas	12,697	4,[illegible]7	8,350 „
Other areas	44,[illegible]10	1[illegible],557	20,853 „
State owned lands . . .	39,046	7[illegible],568	51,522 Inc.

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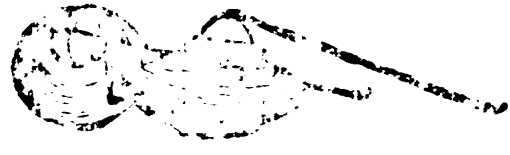

JAPANESE BEAUTY TYPES TO-DAY

By S. MIYAGI

THE standard of beauty differs according to the taste of the critic. Observing it in past generations, however, there seems to have been a taste peculiar to every age. There are no available data for a minute criticism of beauty in remote antiquity. It may be said, however, from the observation of clay figures found in domains that rouge was applied to the cheek. This was perhaps to improve the beauty of these ladies of old. There are in the *Mayoshu* some odes having pillow-words that imply putting on of rouge; which may be evidence that women's cheeks were rouged to enhance their appearance. The clay figure can not of course be considered as realistic; so it is impossible to conclude whether the standard type of beauty in that time was round or long in face, but it appears that the round face was more praised than the long face. The celebrated Picture of Women in the treasury of the Shoso in Temple shows beauties with round faces and with eyes somewhat oblique, and they are full in the cheeks. Beauties painted later in the Fujiwara age have the fixed form of narrow eyes and aquiline nose. This form was rather ornamental and the pictures rather ideal and not quite realistic. Yet the taste of the age may be divined from it. In the Fujiwara period, therefore, women with round faces seem to have been looked upon as beauties just as before that age. Such are the features of beauties, transmitted to posterity.

Another important feature in the Fujiwara age was that the hair was long and black. In the *O-Fa-zami* are described beauties with long tresses of fine hair. The round face seems to have been popular. In the Ashikaga period characteristic features of beauties of the popular type are represented by masks of the *no* drama. They were perhaps more realistic than practical; yet they give evidence of the popular taste in that time as picture scrolls of in the older times do. It may be gathered from the masks of beauties that the popular face was somewhat longer in that age than before. But this is simply a feeling, and actually, the round face seems to have been still more popular than the long face.

Gradually from the Oda and Toyotomi periods to the Tokugawa period pictures became realistic, and from the beauties appearing in Motabei Iwasa's famous pictures on the Hikone Folding Screen it is easy to deduce the taste

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Gradually from the Oda and Toyotomi periods to the Tokugawa period pictures became realistic, and from the beauties appearing in Matabei Iwasa's famous pictures on the Hikone Folding Screen it is easy to deduce the taste

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of the age. Then the beauty had a face a little longer than in the preceding age and eyes not so slanting up, but rather slanting down a little as in ancient times. This taste was kept up to the Keicho era (1596-1614). From the Kanyei era (1624-1642) to the Genroku era (1688-1703) round-faced beauties again became popular. Pictures of beauties by Moronobu Hishikawa represent the so-called Hishikawa style, and have been very popularly sought after down to the present, when men of letters use the expression in describing fine looking women, "a beauty so beautiful as if she had come stealing out of Moronobu's picture." Doubtless, the citizens of Yedo about the Genroku era were pleased with beauties like those in Moronobu's pictures. This celebrated painter's beauties are manifestly round faced and full cheeked.

Following Moronobu, Sukenobu Nishikawa painted beauties of the same fashion. In painting, much valued tradition, in individuals' forms or styles were followed practically rather than to sketch from life, which fact makes it erroneous to judge the taste of the age from pictures themselves. So, Sukenobu's pictures must be taken with reserve as to their representation of the true taste of the times. Anyhow his works have round-faced women and fleshy as if they were the popular demand of the age. He living in Kamigata (Kyoto and its neighbourhood), doubtlessly took as models women there, in which he was right, when we consider that then the place was more civilized than Yedo.

Since the Horeki era (1751-1763), the civilization of Yedo having been much influenced by that of Kamigata, the taste was modernized, until the so-called Yedo taste was matured probably before the Temmei era (1781-1788) when a taste very different from that in Kamigata pleased the citizens. About the Temmei era Utamaro's pictures of beauties were most popular. His beauties were also rather ideal and not sketches from life. Yet they swayed the whole nation, to which women with a long face were only wel-come, quite unlike those in the past, those slenderly-built being more pleasing to the citizens than those fleshy. After Utamaro came Hokusai, who made it his chief object to sketch. The artistic value of his works is open to criticism, but for knowing the age, they are considered good material. His are beauties lightly-built, have up-turned eyes and a sinister look. Then Toyokuni painted beauties at first of the Utamaro and Hokusai types, or with a long face and a slender figure. But later his style changed, and he painted women short and round-shouldered, having wide eyes, not the narrow, as previously. All coming after Toyokuni painted in the same way. A little before the Meiji Restoration the

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of the sea. Then the beauty of a face is bigger than in the proof [illegible] and [illegible] antique [illegible] [illegible] sketching down a little [illegible] a [illegible] tree. The taste was [illegible] up to the Middle era (1 [illegible]), [illegible] the Rococo era (1[illegible]) to the Romantic era (1[illegible]) [illegible] [illegible] [illegible] [illegible] popular. The [illegible] of [illegible] by M. [illegible] [illegible] [illegible] [illegible] the so-called [illegible] style, and have been very popularly [illegible] down to the present, [illegible] [illegible] of Corot's use of a expression in describing his work, [illegible] [illegible] "a [illegible] [illegible] [illegible] as if she had come straight out of Monnoyer's picture." [illegible] [illegible] the citizens of [illegible] [illegible] Gerard's [illegible] were [illegible] [illegible] [illegible] [illegible] [illegible] in Monnoyer's pictures. This [illegible] painter's beauties are [illegible] round faced and full [illegible].

Following Monnoyer, [illegible] [illegible] [illegible] [illegible] [illegible]

typical face was long, but in the Meiji era, the round face became popular.

From the beginning of the Meiji era to its middle part, almost all women in Kanagata in Yokohama were long face, from which it may be supposed that practically the public taste was still for the long face and not the round face, as of painted women. As a whole, women in the provinces of Kagaya and in the northern districts had long faces as a greater type. In Yedo, or Tokyo, on the other hand, they were mostly round in face, when compared with the same sex in Kanagata. Later, as communication became easier, the Kanagata and other "types of beauty were mixed, and it became difficult to distinguish a provincial face from any other by their special type of face. Today the national features of beauties in the east and western parts of the country have fused into one kind.

From old times nice and elegant features were one of the necessary conditions for beauty, as well as a white complexion. But today's pictures of beauties have little to be to be considered elegant. Ikuyo, the best painter of beauties in the Meiji era were Tsukioka Yoshitoshi and Tomioka Yoshitoshi, of whom I will characterize in future.

typical face was long, but in the Meiji era, the round face became popular.

From the beginning of the Meiji era to its middle part, almost all beauties in Kamigata in photographs were long in face, from which it may be supposed that practically the public taste was still for the long face and not the round face, as of painted women. As a whole, women in the places westward of Nagoya and in the northern districts had long faces as a general type. In Yedo, or Tokyo, on the other hand, they were mostly round in face when compared with the same sex in Kamigata. Later, as communications became easier, the Kamigata and other types of beauty were mixed, and it became almost impossible to distinguish one province from any other by their special types of face. To-day the noticeable features of beauties in the eastern and western parts of the country have fused into a blend.

From old times, nice and elegant limbs were made one of the necessary conditions for beauty as well as a white complexion. But to-day's pictures of beauties have limbs too big to be considered elegant. Finally, the best painters of beauties in the Meiji era were Tsukioka Yoshitoshi and Tomioka Yeisen, each of whom had characteristic features.

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BIBLIOGRAPHY OF THE "NÔ".

By ZEN YAMAMOTO.

(3) The Third "Nô".

(16) The 'Hajitomi' is a drama concerning the romantic story of Yû-Gao, a beautiful girl, the heroine of the *Genji-Monogatari* (the Legendary History of the Genji Family), which was written by Murasaki-Shikibu, the daughter of Fujiwara-Tametoki, a scholar of Sugawara-Fumitoki. She died in the year 992. A priest who was living in the Unrin-In Temple at Murasaki-No in Kyoto offered a mass for the repose of the souls of several flowers in summer. A certain woman offered a white flower called Yû-Gao (the bottle-gourd) at a Buddhist altar, and gave her name as 'Yû-Gao,' the same name as the flower, and said that she was living at Gojô in Kyoto, and then she disappeared behind her flower offering. Her conduct gave rise to suspicion in the priest's mind and he wished to see her at Gojô. Yû-Gao comes into vision from a folding shutter (hajitomi) made of grasses, which hung at the window of a certain house in Gojô; and there still remain traces of her youthful beauty featured in the shadow of her former self. She told the priest the whole story of the life of Hikaru-Kimi of the Genji Family, who deeply loved Yû-Gao. The story is as follows:— When Yû-Gao was living at Goiô in Kyoto Hikaru-Kimi of the Genii Family called at the house of her next door neighbor and asked for a white flower named Yû-Gao (the bottle-gourd) whose vines were trailing over the board-fence of Yû-Gao's house. Yû-Gao read the whole story of Hikaru-Kimi's desire at a glance from the folding shutter of the window, and presented a white fan to him through his servant, Koremitsu, in token of her love. After she had related the story to the priest, she vanished from sight behind the folding shutter of the window, anxious to be gone before daybreak. This was written by Naitô-Sayemon. (September, Exterior No. 6).

(17) The 'Hotoké-no-Hara' is a historical drama based on the vicissitudes of fortune of a beautiful dancing girl named Hotoké-Gozen who once lived at Hotoké-no-Hara in Kaga Province. During the Emperor Takakura's reign (1169-1180), Taira-no-Kiyomori (1119-1181), the premier, regarded with affection a young and beautiful dancing girl name 'Giwo' who was the elder sister of 'Gijo,' also a dancing girl, the two being daughters of Hotoké-Toji who was a musician in Kyoto. Giwo was loved by Taira-no-Kiyomori, and was then at the

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[illegible] of [illegible] among all the [illegible] of other [illegible] [illegible] she had married [illegible] with [illegible] family [illegible] extravagance, and her beautiful [illegible] [illegible] called on Taira-no-Kiyomori at [illegible] Koshi, Koka Hara, in Kyoto to pay her respects, having travelled for this purpose from [illegible] native place, Hotoké-no-Hara, in Kaga Province. At that time Kiyomori [illegible] holding a feast in his house with Giwo, but Hotoké Gozen was [illegible] of great personal beauty, and her dancing was so wonderful that [illegible] of Giwo. Taira-no-Kiyomori at first [illegible] of [illegible] Hotoké Gozen, but [illegible] finally granted her [illegible] Giwo's [illegible] petition [illegible] and then be earnestly desired her to dance before him. She [illegible] a piece most beautifully. He would be [illegible] that she was a [illegible] and had [illegible] Kiyomori gazed upon her dancing with rapture; and being deeply charmed by her beauty, he began to feel covetously disposed [illegible] Shortly after [illegible] Giwo, his former love, and chose Hotoké Gozen as his favorite mistress. Eventually Giwo and Gijo, being disgusted with the world and all it contained through Kiyomori's heartlessness and suspicious airs, retired to the Gijo in Temple at Saga-No in the southern part of Kyoto, accompanied by their mother, Hotoké Tojo, and took the vows of a nun. Giwo was then [illegible] years old, Gijo 19 years, and their mother's age was 45 years. Soon after Hotoké Gozen grew weary of the world upon hearing that the sisters had become nuns at Saga-No, and at once took the veil also, her age then being 17 years. She came on the sisters who were living in the Gijo in Temple at Saga-No, far from the din and bustle of the world, in order to tell them, with the open-hearted frankness which was innate in her, the following:—"Life is but an empty dream; it is the way of the world that the vicissitudes of life are [illegible] blossoms will soon be gone." She then went back to her native place at Hotoké-no-Hara in Kaga Province and died in a hermitage. The [illegible] of Hotoké Gozen was revealed after her death to an itinerant priest who had dropped in at an old hermitage at Hotoké-no-Hara in order to pass a night one September, on his way from Kyoto to Shiro-Yama in Echizen Province to [illegible] religious [illegible]. Hotoké Gozen gave him her name, and after [illegible] her sense of [illegible] for his having read masses for the repose of her soul, she related to him the whole story of the ups-and-downs

acmé of her glory as a maid of honor: she was an object of envy among all the members of her profession, because although a girl of no birth, she had married into the purple. While she was living with her family in extravagance, another beautiful dancing girl named 'Hotoké-Gozen' called on Taira-no-Kiyomori at Nishi-Hachijô Road, Roku-Hara, in Kyoto to pay her respects, having travelled for this purpose from her native place, Hotoké-no-Hara, In Kaga Province. At that time Kiyomori happened to be holding a feast in his house with Giwo, but Hotoké-Gozen was a girl of great personal beauty, and her dancing was so wonderful that it even transcended that of Giwo. Taira-no-Kiyomori at first had no thought of giving audience to Hotoké-Gozen, but he finally granted her this favor through Giwo's cordial petition to see her, and then he earnestly desired her to dance before him. She sang and danced a piece most beautifully. It should be mentioned here that she was a fair-complexioned girl and had long hair hanging down behind. Kiyomori gazed upon her dancing with rapture; and being deeply charmed by her beauty, he began to feel convivially disposed towards her. Shortly afterward, he cast forth Giwo, his former love, and chose Hotoké-Gozen as his favorite mistress. Eventually Giwo and Gijo, being disgusted with the world and all it contained through Kiyomori's heartlessness and supercilious airs, retired to the Ojô-In Temple at Saga-No in the southern part of Kyoto accompanied by their mother, Hotoké-Toji, and took the vows of a nun. Giwo was then 21 years old, Gijo 19 years, and their mother's age was 45 years. Soon after, Hotoké-Gozen grew weary of the world upon hearing that the sisters had become nuns at Saga-No, and at once took the veil also, her age then being 17 years. She called on the sisters who were living in the Ojô-In Temple at Saga-No, far from the din and bustle of the world, in order to tell them, with the open-heartedness which was innate in her, the following:—"Life is but an empty dream; it is the way of the world that the vicissitudes of life are uncertain—the beautiful blossoms will soon be gone." She then went back to her native place at Hotoké-no-Hara in Kaga Province and died in a hermitage. The apparition of Hotoké-Gozen was revealed after her death to an itinerant priest who had dropped in at an old hermitage at Hotoké-no-Hara in order to pass a night one September, on his way from Kyoto to Shiro-Yama in Echizen Province to practice religious austerities. Hotoké-Gozen gave him her name, and after expressing her sense of gratitude for his having read masses for the repose of her soul, she related to him the whole story of the ups-and-downs

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of her life, and disappeared while singing and dancing beautifully with the shadow of her beautiful young features. This was written by Séa. (September, Interior No. 19).

(18) The 'Yû-Gao' is a drama concerning the life story of a girl named Yû-Gao, the heroine of the romantic story of the *Genji-Monogatari*, written by Murasaki-Shikibu, the daughter of Fujiwara-Tametoki, Echizen-no-Kami. *The Genji Monogatari* (the Romantic Legend of the Genji Family) forms a voluminous book, containing 54 chapters. Murasaki-Shikibu, the author, died in the year 992. Genji, the hero of the story, living at Nijô in Kyoto, was a nobleman nicknamed 'Hiraku-Kimi' (the Bright Noble) and had an aunt named Rokujô-Miyasudokoro, who was once the Princess of the younger brother of the Emperor Kiritsubo (a fictitious name conjured up for the story). This younger brother was a nephew of 'Hiraku-Kimi' of the Genji; and Rokujô-Miyasudokoro became a widow shortly after she had borne a girl. Marriage goes by fate; Hiraku-Kimi lost his heart to Rokujô-Miyasudokoro, and was accustomed to visit her house at Rokujô in Kyoto at very frequent intervals, being deeply in love with her. She was 24 years old and his age was only 16; therefore although she was 8 years older than he, his fate was bound up with hers indissolubly. He also often visited by carriage his old wet-nurse at Gojô in the same city on his way to visit his mistress at Rokujô. One evening, it so happened that he decided to call on his wet-nurse at Gojô; and when he came to her house he ordered his attendant to go inside to call out her son Koremitsu. While he was waiting in his carriage for the son, he occupied his time by gazing at the lovely evening scene on the narrow street, and his attention was much attracted by a splendid white Yû-Gao (the bottle-gourd) the green vines of which trailed artistically over the board-fence of a house next door to his wet-nurse's, the house in question having a folding shutter made of grass, which, with the bamboo-blinds hanging in front of the house, gave a refreshing sensation. His other attendant having opened the gate leading into the neighboring house and entered the court-yard to pluck a white flower from a gourd on the fence, according to his master's order, he saw a lovely girl at the front-door clad in a long yellow silk skirt, and she presented the servitor with a white fan which had a strong sweet fragrance, in order that he might put the flower on it. At the same time, Koremitsu came out and showed Hikaru-Kimi into his house to see the wet-nurse who was confined to bed, and Hikaru-Kimi consoled the old woman to

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[illegible] and [illegible] [illegible]
[illegible] of her [illegible] young [illegible]
[illegible] 122.

(12) The 'Yūzū' is a dramatic [illegible]
[illegible] before of the romance [illegible]
Moroaki Shōkō, the daughter [illegible]
[illegible] Fujiwara, the Romantic [illegible]
a book containing 51 chapters [illegible]
[illegible] 1922. Tsugi, one book of the series [illegible]
[illegible] and 'Hana Kishi' (the Flower [illegible]
[illegible] who was [illegible]
[illegible] of [illegible]
[illegible] was a work of Hanai [illegible]
[illegible] some wider sphere of [illegible]
Hanai Kishi has [illegible]
[illegible]

[illegible] she was 24 [illegible]
[illegible] was 8 years old [illegible]
[illegible] was [illegible]
[illegible] to work his [illegible]
[illegible] decided to call on his [illegible]
[illegible] ordered his attendant to go [illegible]
[illegible] was with him in his carriage [illegible]
[illegible] on the [illegible]
[illegible] while Yūzō in the battle-ground [illegible]
[illegible] on the board [illegible]
[illegible] a [illegible]
[illegible] in front of the [illegible]
[illegible] shrine of [illegible]
[illegible]
[illegible] that [illegible]
[illegible] and [illegible]
[illegible] advanced [illegible]

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keep her in good spirits. Just at the moment when Hikaru-Kimi was preparino to leave the house for home, Koremitsu noticed by the light of a candle, a perfumed fan beside him on which an ode was written, evidently by a girl, in the form of a love-song with the significant meaning:—"The flower of the bottle-gourd appears more brightly colored when moistened by dew;" Hikaru Kimi could not ascertain the girl's station from Koremitsu, but he sent an ode of his wn composition to her in reply, and then he left the house. On the 15th of August, about two weeks later, Hikaru-Kimi visited the girl's house, on horseback under Koremitsu's guidance, accompanied by the same attendants and a little servant-boy. Hikaru-Kimi met the girl and they talked together pleasantly far into the night, but he did not give per his name or station, although she gathered from his remarks that he was the scion of a noble family and quite a clever youth. She had a resplendent, dainty appearance; and her age being 19 years, she was like an elder sister to him; although she wore a white lined-dress and over this a light-colored garment, she always went about with a heavy heart, having been disappointed in love by a nobleman, 'Lieutenant-General Tô,' the younger cousin of Hikaru-Kimi. Towards daybreak, Hikaru-Kimi left her house in his carriage accompanied by the girl and her maid, 'Ukon,' for the Kawara-no-In, an old villa with a waste courtyard and a garden which ran wild with weeds. They felt solitary in the villa, but they enjoyed the ruddy glow of the western sky in the evening, and conversed together very intimately. The shades of night then fell and Hiraku-Kimi dozed off to sleep in a room with the girl and the maid 'Ukon.' He then dreamed that he was travelling and a female ghost appeared and glared at him, after which it raised the girl who was trembling with fright at the apparition,—the girl had fallen asleep beside Hiraku-Kimi. His slumbers were broken, owing to his astonishment at the dream; and the room being pitch dark when he awoke, he awakened 'Ukon', the maid, and called out to the watchman to light a candle. In the same instant that the candle was lighted, Hikaru-Kimi saw the female ghost just as it had appeared to him in the dream, but it immediately vanished by the girl's bedside, being swallowed up in the darkness, Early next morning, they found that the girl had lost her life. having been killed by the ghost in the night. Hikaru-Kimi left the villa dispiritedly for his home at Nijô, on horseback, accompanied by Koremitsu; while the maid 'Ukon,' who was in a state of extreme dejection, proceeded towards a certain mountain temple to cremate the earthly remains of her dead mistress.

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In September of a certain year, an itinerant priest of Bungo Province set out on a pilgrimage to pay homage at the Temple of Iwashimizu-Hachiman-Gû on Mount Otoko-Yama in Yamashiro Province, a Temple founded in the year 859, by the Buddhist priest, Gyô-Kyô, of the Daian-Ji Temple, Nara. The itinerant priest duly arrived at Gojô in Kyoto, passing through the grove of Tadasu-no-Mori after visiting the Kamo Shrine in Yamashiro Province. The time passed slowly for him at the lodging house at Gojô where he spent the night. While there he unexpectedly heard a song sung by a woman in a wretched hovel; and very shortly afterwards a beautiful woman stepped out of the hovel to see the priest and tell him that this desolate house was called 'Kawara-no-In' and that in the year 895 Minamoto-Tôru, Sadaijin, lived there, and after the lapse of many years Hikaru-Kimi of the Genji Family secretly met Yû-Gao, a beautiful girl, in the same house. She went on to tell him the tragic story of Yû-Gao who was the heroine of the *Genji Monogatari*; and of how she died from a nightmare while she was sleeping in the same room of the 'Kawara-In' as Hikaru-Kimi; after telling the story, she disappeared. Shortly afterwards, Yû-Gao appeared in a vision before the priest, who held a mass for the repose of her soul. She told him that by the efficacy of Buddhist prayer her bewilderment would come to an end; and then she was swallowed up in the darkness before the dawn. This was written by Séami. (September, Interior No. 13)

(19) The 'Teika' is a drama of Princess Shokushi, who loved Lord Fujiwara-Teika (Fujiwara-Sadaiye) and died of love. A travelling monk was overtaken by a drizzling shower and took shelter in an arbor, at Sembon in Kyoto; while he sheltered there he saw the apparition of the Princess, which told him her unhappy love story, and said that Lord Teika had become a vine which coiled round her gravestone. The monk held a mass for their souls, and then they rested in peace forever. This was written by Séami. (October, Interior No. 12).

(20) The 'Higaki' is a drama about an old woman named Higaki, who was a poetess and dancer, and frequently composed Japanese odes with Fujiwara-Okinori. The apparition of the dancer was revealed to a monk at Iwado, Higo Province; she brought holy water to the monk every day, and entreated him to say a mass for the repose of her soul. The monk said a mass for her at Shira-Kawa, and the dancer appeared again and related her life story. This was written by Séami. (Any month, Interior No. 15).

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In September of a certain year, an itinerant priest of Fuso Province set out on a pilgrimage to pay homage at the Temple of Iwa-Hakoshin-do on Mount Otoko-Yama in Yamashiro Province, a temple founded in the year 539, by the Buddhist priest, Gyō Kyō, of the Jōsō-ji temple. The itinerant priest duly arrived at Gojō in Kyoto, passing through Yoshiwara. Shortly after visiting the Kamo Shrine in Yamashiro Province. The priest passed slowly for him at the lodging house at Gojō where he spent the night. While there he unexpectedly heard a song sung by a young woman with a lovely voice; and very shortly afterwards a beautiful woman appeared out of the house to see the priest and tell him that the desolate house was called "Nosaka-ya" and that in the year 850 Ninagawa-no-Tsuru Sadajiro, lived there and at the age of twenty years Hikaru Kimi of the Genji family secretly met Yū Gō, a courtesan, in the same house. She went on to tell him the story of Yū Gō who was the heroine of the Gwai Monogatari; and of how she died from a night trance while she was acting in the trance-dance of the "Kamiwaza" as Hikaru Kimi; after telling the story, she disappeared. She then appeared in a vision before the priest, who held a mass for the repose of her soul. She told him that by the efficacy of Buddha's prayers her sin had been washed away to an end; and then she was swallowed up in the darkness before the dawn. This was written by Sōami. (Supplement, Inscription No. 7).

(19) The "Tsika" is a dance of Princess Sōshichi, who was called Tsika-wara-Tsika-Fujiwara Sadajiro's daughter of love. A young boy was overtaken by a drowsy shower and took shelter in an arbor near Sōshichi in Kyoto; while he sheltered there he saw the apparition of the Princess, who told him her unhappy love story, and said that Lord Tsika had been a vine which could root and bear grapes. The moon shed a mass for the dead, and then they rested in peace forever. This was written by Zenchi (Supplement, Inscription No. 12).

(20) The "Hijiri" is a dance about an old woman named Hijiri, who was a poetess and dancer, and famously courtesan of the Fujiwara Okimori. The apparition of the dancer was revealed to a priest at Iwashiro Province; she brought holy water to the priest every day, and entreated him to say a mass for the repose of her soul. The monk said a mass for her at Shirakawa, and the dancer appeared again and related her life story. This was written by Sōami. (Appendix, Inscription No. 15).

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(21) The 'Yoshino-Shizuka' is a drama of Shizuka-Gozen, who was the mistress of Minamoto-no-Yoshitsune and a beautiful dancer. After Yoshitsune escaped from Mt. Yoshino in Yamato Province, she stayed behind with Fujiwara-Tadanobu to check the pursuers who were hunting him down. Tadanobu disguised himself as a city man of Kyoto, and told the pursuers that the hostility for years between Yoshitsune and his brother Yoritomo had been settled amicably; Shizuka Gozen danced beautifully a dance called 'Hôrakuan' to detain the pursuers at the mount in. They were so charmed by her beauty and graceful dancing that they discontinued their pursuit of Yoshitsune. This was written by Kwanami. (Any month Special No. 1.)

(To be continued)

The 'Fugaku.'

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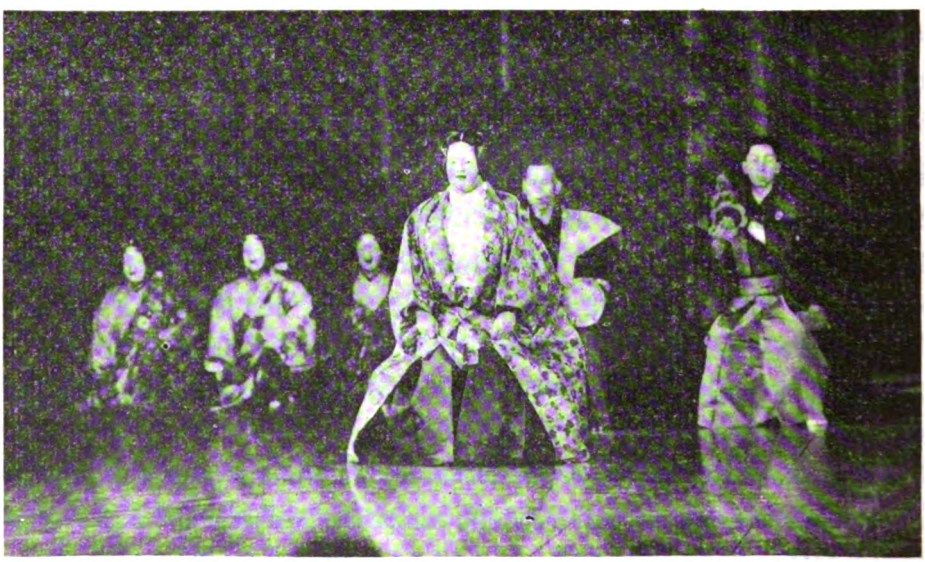
(To be continued)



The 'Eguchi.'

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MISO

By K. YAMADA

MISO is a soup used by the Japanese, who take it for breakfast. This is a custom existing since old times, everywhere in the country, without distinction of class and throughout all seasons. When the Japanese smell the *miso* soup they feel the morning. For them this soup is indispensable at breakfast, as if it were a source of energy for the day. The popularity of *miso* among the Japanese is owing to its suitability to the Japanese taste, and its cheapness, and it possesses great nutritive value.

It has in its nutritive value a proteid, a carbohydrate and an ash. Numerically, 100 grams of *miso* contain 13 grams of a proteid, 4 grams of fat and 18 grams of a carbohydrate and non-nitrogeneous substances, equal to about 164 calories. Its nutriment is so rich as to need nothing else to be taken. It is so cheap that 10 *sen* worth has about 539 calories. There may not be any cheaper and more nutritive food, not only in Japan, but in all other countries. It is the pride of the Japanese, who living in small houses and being of a small frame, are still very energetic, due to their taking *miso* soup. When this soup is taken from the Japanese dinner table, what nutritive food will be left. Most Japanese people are struggling with poverty, the line of which they cannot break through. The slum quarters more especially cannot easily get food which is good for the health. These poor classes have practically shouldered more of the burden of military service than other classes, and their soldiers, having fought for the country at the risk of their lives, made Japan one of the greatest powers of the world. All these poor people regularly taking *miso*, it may be said, if we adopt the style of the *Shunju* (a classical Chinese book), *miso* got for Japan her present leading position in the world. So much is the amount of *miso* eaten by the Japanese and so many are the benefits being derived by them for their health. The yearly consumption of *miso* among the Japanese amounts to about 500,000,000 "kwamme," besides which there are more than 5,000,000 "kwamme" of it exported.

Miso has a very long history. Its origin is said to be in Korea. In the old Nara Period it was favourably used as an important seasoning, and a Chinese Buddhist priest coming to this coutry, was served with *miso*, and he admired its taste. Later, in the Kamakura period, it much increased in use, and a story goes that Taira-no-Nobutoki at a small feast with Hojo Tokiyori, the Regent, ate *miso* as a relish with wine.

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It has in its nutritive value a protein, a carbohydrate and an ash. Numerous [illegible] of miso contain [illegible] [illegible] [illegible]

Afterwards in the Ashikaga period, *miso* further increased in use; and, seeing that there are in the *Taiheiki* continuous alluding to *miso*, it may be imagined how extensively *miso* was used then. Since then, *miso* has been a nutritive seasoning vitally important in the life of the Japanese.

Miso as used in the provinces of Japan is made mostly in the home, and so it tastes differently according to the house. Yet in nutritive power there is no difference. *Miso* is made of the soja bean and salt mixed with the yeast of rice or barley fermented. There are two kinds of *miso*. One is used in seasoning, and the other is eaten as it is. Of the former, the most famous are Yedo *miso*, Sendai *miso* and *inaka-miso*, which have long existed; and of the latter, there are *kinzaji miso* and *tai miso*. From materials used, *miso* is divided into three kinds, that is, *kome-miso*, *mugi-miso* and *mame-miso*. *Kome-miso* is made of soja bean and salt, mixed with rice yeast. Yedo *miso* and Sendai *miso* belong to this kind. *Mugi-miso* is made of soja bean and salt, mixed with barley yeast. It is known as *inaka miso*. *Mame-miso* is made of soja bean and salt only and without rice or barley mixed. *Sagoya miso* and *hacho miso* belong to this kind. Some kinds of *miso* are rather salty and others not. This difference is produced by the different amount of salt used. *Saiko miso* and Yedo *miso* are not so salty, and called *ama miso* (sweet *miso*). On the contrary, *inaka-miso* and Sendai-*miso* are salty and commonly called *kara-miso* (salty-miso).

Again there are *aka-miso* (brown-*miso*) and *shiro miso* (white-*miso*), divided by colour. This difference in colour is due to the difference in the extent of growth of the yeast. Shiro-*miso* is made, while the yeast fungus is still white or light yellowish, and *aka-miso* is made upon the yeast fungus becoming quite ripe and yellowish-green. The latter makes it reddish-brown in colour, and is taken by most Japanese.

In preservation, salty *inaka-miso* is most convenient. It takes more than one year to make this kind of *miso* after fermentation begins. This is too long for the town people, although the countrymen do not mind it, as they live permanently in the same place. The town people, therefore, make one less salty and quicker in fermentation. It is made in several days, but goes bad soon, although in nutritive value it is not different in the least from the countrymen's product.

A scientific investigation shows that *miso* soup is far better in nutritive value than meat soup. The latter has as its principal ingredient the base of meat, or inorganic matter, and has little albumin. On the other hand, the soup of *miso* has much albumin, besides amino acid, which makes it quite untri-

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tive. The Japanese, who eat as their principal food rice or barley, which contians much carbohydrate, need more than any other thing *miso*. Moreover, the *miso* soup is thought to digest more quickly than any other thing. For this reason, this soup may be placed at the head of the list of foods taken by the Japanese. The soup is believed to be indispensable to the smoker more than to nay others every morning. That it is good to take this soup every morning by the smoker is a fact recognized by the Japanese beyond dispute through their long experience.

Every Japanese in a foreign land often thinks of the tasteful *miso* soup at home.

Mr. Inouye Visits Europe: Mr. E. Inouye, Chief of the Inquiries Dept. of the Japan Red Cross Society, will go to Europe via Siberia, leaving Japan at the end of August next, to attend the 14th International Red Cross Conference to be held in Brussels, Belgium, from October 6th to 11th, which is to be attended also by President Prince Tokugawa, of the society, who recently went to Europe to attend the International Parliamentary Members' Conference there. After the meeting, Mr. Inouye will travel in other countries, inspecting actual conditions of the Red Cross work, and return to Japan in December.

New Branch Hospital of the Japan Red Cross Established: The Gifu Branch Office of the Japan Red Cross Society has established its own hospital, re-organizing its consultation-office. The hospital started business on July 1st. Its site covers an area of about 3,000 *tsubo* and the buildings about 1,000 *tsubo*. It is divided into Medicinal, Surgical, and Obstetrical Departments, having 52 beds, of which at least one-fifth will be devoted to the treatment of free patients. The Province of Hida, where the hospital stands, is difficult of access, lying over 30 miles from the City of Gifu; as the distribution of medical facilities has been very poor there, the benefits derived by the local people from the establishment of the Japan Red Cross Hospital will, it is believed, be considerable.

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[illegible] The Japanese, who [illegible] principal food rice or barley, [illegible] is much earlier [illegible] than any other thing *wise*. [illegible] *wise* soup is the [illegible] to digest [illegible] quickly than any other thing. For this reason, this soup may be [illegible] the head of the list of foods taken by the Japanese. The soup is [illegible]

[illegible] than [illegible] Th[illegible] [illegible] by the [illegible] recognized by the [illegible] through their [illegible]

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WITH THE RED CROSS OF JAPAN

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Mr. Branch Hospital of the Japan Red Cross Established. The Sina Branch Office of the Japan Red Cross [illegible] spit [illegible] Th[illegible] July [illegible] about [illegible] Mi[illegible] at [illegible] to the [illegible] over 3[illegible] [illegible] the [illegible] very [illegible] by the [illegible] of the Japan Red Cross Hospital which [illegible] [illegible]

TRADITIONS OF THE JAPAN ALPS

By K. OTA

O-kozo-bi

ON a moonless night, looking westward over the slow, white Karasu River winding its way through the City of Matsumoto like a silver thread, one sees the Japan Alps lying like a giant, and sees at their feet a tiny light glittering like a star thrown down from the sky. Strange enough, this light becomes quite invisible to one crossing the river, and even its direction is lost. The local folk call it the O-kozo-bi of the Mangan Temple.

There is in the northern part of the Kuriosan Mangan-ji a small shrine. For a reason unknown to people, it has been the rule since old times for the head priest of the Buddhist temple to to light the light of this shrine at dead of night.

It was about one hundred years ago that the faithless head priest made an o-kozo (an acolyte) light the light at midnight instead of doing it himself. It is an old temple on a steep mountain, and the path to the small shrine was covered with big cedar and pine trees as it is to day. It was very ghostly to go alone, it at midnight, when all was quiet and silent. How could a boy of 12 or 13 years old no one and light it? Ordered it to do he would go out of the temple gate, but come back half way quivering with horror.

The head priest having found this out gave him a thrashing, beating him to death. He buried the corpse secretly at the root of a cedar tree, which stood by the small shrine.

The next night the head priest went out of the temple gate on the way to the small shrine to light the light. He saw a tiny light gleaming at the top of the old cedar tree. He was paralyzed with a cry of astonishment, and disappeared, no one knows where.

Every night the light flies over the City of Matsumoto, and the citizens nervously notice it as the spirit of the o-kozo.

Bokuden-amayadori-iwa

Norihura ga-take before its eruption had been visited by thousands of people as a sacred mountain like Tachiyama. Since the eruption, it was no longer visited, as it was said that a miasma prevailed on the summit; and no one dared to climb up.

Early in the Meiji era the mountain was reopened to visitors. It is said that a priest of the Zen sect, Shoho Bussoku is name, [illegible] it. Built a

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Every night the light flies over the City of Matsumoto, and the citizens nervously notice it as the spirit of the *o-kozo*.

Bokuden-amayadori-iwa

Norikura-ga-take before its eruption had been visited by thousands of people as a sacred mountain like Tachiyama. Since the eruption, it was no longer visited, as it was said that a miasma prevailed on the summit; and no one dared to climb up.

Early in the Meiji era the mountain was re-opened to visitors. It is said that a priest of the Zen sect, Shoho Bussoku by name, ascended it, built a

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stone-house and acquired magic to cut the clouds and make rains fall removing by it the miasma on the summit and making the mountain again accessible to people.

The first climber of this mountain was Tsukahara Bokuden, a famous master swordsman. While travelling in the country on knight-errantry, he attempted visiting the Province of Hida by way of Shinano, and climbed Norikura-ga-take. He met a thunder-storm, and took shelter under a huge rock, known to-day as *Bokuden-amayadori-no-iwa*, half-way up Suribachi-yama.

Koma-ga-take-ike

There are in the watering-place of Shikashio in the vicinity of Komaga-take of the Southern Alps different traditions transmitted from old times. One of them is of the *Oike*, a pond, at Nashihara. It is also called the Koma-ga-ike of Naka-mine.

In olden times Takemi-nakata-no-mikote left this pond and removed to to Lake Suwa owing to floods, but at times he came back to this pond, for which he longed. Then the pond overflowed with water.

Another mystery told of the pond is is that the villagers in need of covers praying to the "master" of the pond a day before, were sure to be loaned by him a splendid set of red wooden covers.

One time one of ten red wooden bowls in a set, borrowed by the head of the village, was broken by mistake, and the nine were returned to the pond. Usually, the returned, covers sank naturally to the bottom, but this time they did not sink for two or three days.

The village head took them back home, and kept them as a treasure. Soon, the pond overflowed and the flood carried away all the fields and farms of the village head.

Since that time the family of the village head has had a series of misfortunes. Even to-day there is still kept a case of red wooden bowls, placed on on the second floor of the godown, with a *shimé* (sacred straw ropes) around it.

Later, a horse sprang from the bottom of the pond, and ran up to the summit of the opposite mountain. Since then, the mountain has been called Koma-ga-take (Horse Mountain) and the pond Koma-ga-ike (the Horse Pond).

The horse is white and resides in the mountain even to-day; sometimes it makes its appearance before the the villagers.

Chichi-no-deru-icho

There is an old icho (the maiden-hair-tree) at Irisawai, which is situated about thirty *cho* away from the Shikashio watering place in the Southern Alps. This tree has all its branches growing the wrong way. Tradition says that the tree grew out of a stick,

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with which Saint Kobo (the founder of the Shingon sect) came up the mountain to this place, and which has then thrust into the ground, it taking root and shooting up the next morning.

There are many horns at the base of the branches which drop like the breast. It is believed that the hair, boiled, gives a decoction, which is very good for mothers with scanty milk. These women come over the mountain to the place to get the bark.

Koi-no-kakehashi

The climbers of the Alps, on their way to Hakkotsu Hot Springs, cross the Zaashi Bridge, made of wood, piles which lies between two mountains over the Arusa-gawa rapids.

Once in ancient times there was a pretty girl who was employed from childhood by a rich family of the village, and the brightness of her eyes increased as she grew in age, making her fascinating to the village youths.

She fell in love with a servant of a rich family on the opposite bank of the rapids. But they could not meet and only saw each other every morning, and evening, standing on a rock on the river bank, being unable to go across the rapids.

They were much worried and longed to meet and have a quiet talk, but they could not do so, for the raging torrent did not allow beating.

They were not disappointed. The girl wishing to meet the youth, spun cotton waste, and the youth talking with the girl, made straw-sandals. They exchanged their manufactures for money, with which they bought wood. They piled these pieces of wood from both sides.

Patiently they continued the work for five years, made eager by love. At last a sole did bridge was built, and their love was successful!

The Zaashi Bridge, which mediated between the two lovers in bringing their love to a successful issue, stands to-day a strange sight on this mountain river of the Japan Alps.

(Chaudhuri)

with which Saint Kobo (the founder of the Shingon sect) came up the mountain to this place, and which he then thrust into the ground, it taking root and shooting up the next spring.

There are many lumps at the base of the branches which droop like the breast. It is believed that their bark, boiled, gives a decoction, which is very good for mothers with scanty milk. These women come over the mountain to the place to get the bark.

Koi-no-kakehashi

The climbers of the Alps, on their way to Hakkotsu Hot Springs, cross the Zasshi Bridge, made of wood, piles which lies between two mountains over the Azusa-gawa rapids.

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They were much worried and longed to meet and have a quiet talk, but they could not do anything; for the raging torrent did not allow boating.

They were not dissapointed. The girl wishing to meet the youth, spun cotton waste, and the youth talking with the girl, made straw-sandls. They exchanged their manufactures for money, with which they bought wood. They piled these pieces of wood from both sides.

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(*Concluded*)

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MASTER SWORDSMEN OF JAPAN

YAGYU Jubei Mitsuyoshi was the heir of Yagyu Tajima-no-kami Munemori, an instructor in swordmanship to the *Tokugawa shoguns*. Born in the 12th year of Keicho (1607), he was called Shichiro in childhood. He had talents quite worthy of the heir to a great family of arms; and when he was twenty years old, he showed such ability as to be scarcely manageable even by his father. Soon people regarded him as possessed of a skill even surpassing his father.

His grandfather, Muneyoshi, mastered the priuciples of the Shinkage school, and initiated into its secrets his son Tajima-no-kami, who later originated the Yagyu school, the principles of which were perfected by Jubei Mitsuyoshi, his grandson.

Tajima-no-kami was a master. His Yagyu school had something new which well suited the progress of the time. It made the old postures useless, and asserted the principle that however splendid the posture, and however skilful the methods of using the sword might be, when fighting one ought not think about anything but killing the opponent without necessarily taking any regular posture, and if one at first takes a hard posture or a hard way of attacking, the opponent will be intent on using a method to destroy it, and may sometimes make a counter attack in an unexpected and skilful way, puzzling one as to how to meet it by a changed posture. To avoid this disadvantage the Yagyu school advocated the posture known as *kyo* (emptiness), or a guard open to an attack at first, keeping behind it a dreadful change in an attitude to be taken next time.

The Yagyu school's up-to-date methods met the taste of the *shogun* and others; and Yagyu, its founder, got rapid promotion during the lifetime of the third *shogun*, Iyemitsu, receiving a

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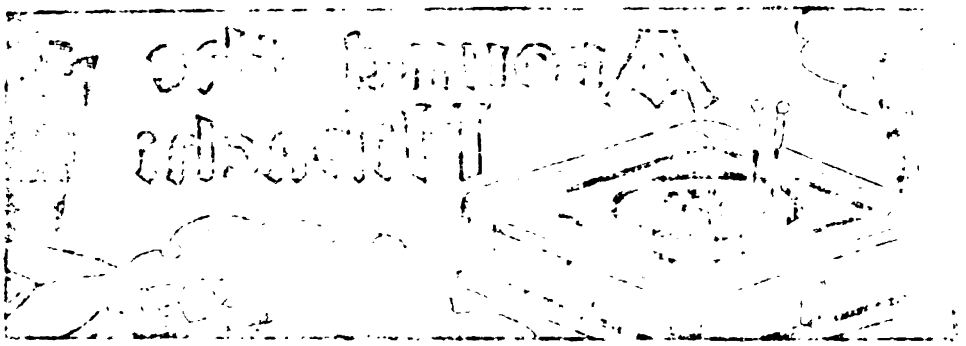

MASTER SWORDSMEN OF JAPAN

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yearly stipend of 12,000 *koku* from 1,000 *koku* at the beginning. This unusual advancement was accounted for in part by the [illegible] from being [illegible] swordsman was a man of foresight and [illegible] statesman of the shogun Iyemitsu, as Priest Takuan was.

Jubei Mitsuyoshi, his heir, served the *shogun* from boyhood as a page, and was much favoured by him. His remarkable ability, even surpassing the father, satisfied the *shogun* and pleased the father as something which would make the Yagyu family nourish more and more.

Jubei was secretly ordered by the *shogun* to spy upon the *daimyo* in Kyushu, and especially the Shimazu family, as to what they thought of the shogun and the Tokugawa Government. He went on a long journey, which took him away from Yedo for about ten years. Very interesting stories are told by story-tellers of events in this journey, which are familiar to everybody. In story-telling he is represented as going insane and leaving the *shogun*. Not this is a fabrication. In fact, he went on knight-errantry under secret order from the *shogun*.

In this journey Jubei visited Lord Ikeda in Okayama in the province of Bizen in acceptance of his invitation. He stayed about two days in the residence of Arao Shima, *Jaro* (a chief retainer) of the lord to rest from fatigue of the journey, and then saw the lord, to whom he [illegible] much of the secrets of the Yagyu [illegible] great satisfaction of the lord. He was very hospitably treated.

The next morning Arao came into his room, and hanging on his smile, said:

"Master Yagyu! I have something to ask you for your kindness."

"What do you want of me?" Jubei replied. "I do everything in my power for you."

Arao made the following statement:

Before Jubei came to the place, one called Terauchi Ineoyemon, a *ronin* of the Bishu clan, had visited it. He was an an expert swordsman of the Toda school. All retainers of the lord had had contests with him only to be defeated. There was no one to fight against him, but Sasajima Shumenosuke, an instructor of swordsmanship to the lord, who was to meet him in a bout the next day in the presence of the lord. If Shumenosuke should be defeated, he would be dismissed and made a *ronin*, giving place to that *ronin*. Arao was much concerned about the result of this bout, and so he begged Jubei to contest with the *ronin* before that, and to test his ability. Arao was also told of the haughtiness of the *ronin* and of his probable wickedness. He was greatly vexed by the expectation that if the *ronin* should win, he would speak out about the absence of men of ability in the Ikeda clan.

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On hearing this, Jubei said:

"All right! Tomorrow I'll have a bout with him before he contests with Sasajima. That's good, as the lord wished to see my art."

The next morning Lord Ikeda proceeded to the front yard of his house to see a bout between Sasajima Shumenosuke, his intructor, and Terauchi Jingoyemon, the *ronin* of the Bishu clan. Yagyu Jubei Mitsuyoshi acted as umpire. When the lord arrived on the scene, he, as arranged previously with Arao Shima, went forward and said to him:

"I have a something to ask of you, my Lord, Would you not allow me a bout with that *ronin* before he contests with Sasajima." The lord gave ready assent to this request.

Jubei taking up a wooden sword, stood against Jingoyemon, the *ronin*, who held himself in readiness. He was careful, but at the same time he looked down upon his opponent, whom he supposed scarcely better than a "lord" fencer. The slight rankled as he saw the guard of the opponent, which left him open to every attack. He was ignorant of this the characteristic posture of the Yagyu school. Yet at first he was cautious against it, expecting a sudden change in it or a blow. But neither was done by the opponent. This made the haughty samurai underestimate Jubei, and he aimed a blow at his trunk as quick as lightning. Sooner or later Jubei's sword struck a shoulder of the opponent like a flash of lightning. Jingoyemon tottered and almost fell backward. "Beaten!" cried he. Evidently it looked to him to be so to him, but the opponent did not acknowledge defeat. He felt indignant.

"Once more, please, Sir!" said he.

"All right! Come on!" replied Jubei.

This time Jingoyemon assumed a strong attitude, determined to win. There was no change in Jubei's guard of *kyo*, from before. The bout again ended in a draw. At least it looked so to Jingoyemon. This time he did not cry "defeated."

"Say, Jingoyemon! Do you not see yourself defeated?" Jubei asked.

"It was surely a draw each time, wasn't it, Sir?" Jingoyemon replied in an angry tone.

"Do you think so?" Jubei said. "Your mind's eye does not seem open as yet."

"I regret to resist what you say, but I cannot but take it as a drawn game," Jingozayemon refuted. "If you insist on my defeat and leave the matter as it is, it would disgrace *Bushido*. In order to make it clear, we had better fight with real swords."

"If you say so, you may fight with a real sword," said Jubei.

On this Jubei stood in position, holding in one hand his Ichimonji Nagamitsu sword. All were surprised and

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On hearing this, Jubal said:

"All right! I am very [illegible] to [illegible] with him before [illegible] [illegible]. That's good, as the lord [illegible] [illegible]."

[illegible] the lord [illegible] [illegible] to the [illegible] [illegible] [illegible] about [illegible] [illegible] [illegible]

attempted to stop [illegible] two could [illegible] the [illegible].

A hand to hand and hit to [illegible] began. [illegible] burned with an [illegible] and his determination [illegible] the opponent to [illegible] looked to be [illegible] the point of [illegible] sword. [illegible] as quiet as if bouting with a [illegible] sword.

"Eh," yelled the two [illegible]. At the instant [illegible] fell [illegible] ward with a cry, [illegible] cut on his shoulder. His sword had been aimed at Jubei's side, but [illegible] and he stood quietly. [illegible] explanation of the [illegible] the Lord and the other spectators [illegible] that he showed his side. [illegible] of black habutae [illegible] through, and the right side [illegible] was cut, too, but the [illegible].

"What do you think about this?"

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attempted to stop him. But the two could not be dissuaded from it.

A hand to hand and hilt to hilt fight began. Jingoyemon burned with anger, and his determination to cut the opponent to death looked to be pervading the point of the sword. But Jubei was as quiet as if bouting with a wooden sword.

"Eh," yelled the two simultaneously. At the instant Jingoyemon fell backward with a cry, a deep cut in his shoulder. His sword had been aimed at Jubei's side, but did not hurt him and he stood quietly. He then gave an explanation of the game to the Lord and the other spectators. Before that, he showed his side. His outer garment of black habutaye was cut through, and the right side of the under garment was cut, too, but the lining was safe.

"What do you think about this?" he said. "It is only a difference of about an inch whether the sword touches the opponent's body or not. It was easy to defeat such a samurai as this in any other way, but I took this way purposely to show you practically what we had been doing with wooden swords."

The lord and all his retainers, listening to his explanation, were silent with admiration of Jubei's miraculous swordsmanship."

Jubei travelled in the provinces for about ten years. After the demise of his father, Tajima-no-kami, he and his younger brother, Hida-no-kami Munefuyu, served the *shogun* as instructors of swordsmanship. But he was taken ill four years after his father passed away, and died at the age of forty-four on March 21st in the third year of Keian (1650).

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CURRENT JAPANESE THOUGHT

By THE EDITOR

The Imperial Procession

His Majesty the present Emperor has followed the very pleasing and popular custom of making an Imperial procession every year through some section of the Empire for inspection purposes and to greet the people. Last year an Imperial visit was paid to Oshima and neighbouring islands, to the immense delight of the inhabitants who would otherwise never have had an opportunity of seeing and welcoming their Sovereign. This year the Emperor made a tour of the Shizuoka neighbourhood, visiting also the extensive tea gardens for which that district is famous, when his Majesty was pleased to taste the first leaf of the season. Naturally there was universal welcome and rejoicing, creating an occasion that will be permanently remembered.

Decline of Trade

Owing to official efforts toward economy in national expenditure, says the *Toyo Asahi*, local governments have coöperated with the central government in effecting a saving of some 500 million yen in current expenses; and under the government's policy imports have also considerably declined, but, unfortunately, along with this, exports also have gone down, the decline, during the five months since the removal of the gold embargo, amounting to some 220 million yen in value, of which over 162 million yen represents raw and textile silk, and about 34 million yen in cotton textiles. The *Asahi* is not convinced that declining imports will prove any great advantage if accompanied by declining exports. Prosperity comes rather from large buying followed by large selling. Of course the decline in purchasing power is not a feature peculiar to Far Eastern trade, as it is now universal. The *Asahi* does not agree with those who advocate greater expenditure to increase trade. Much more may be hoped for from a proper readjustment of domestic conditions to meet the present circumstances.

Budget Difficulties

The present decline in trade reacts on national revenue to such an extent that it is extremely difficult for the authorities to compile a satisfactory budget for the fiscal year; and this in turn affects the extent of the national undertakings during the near future. Public opinion seems almost unanimous that if cuts commensurate with loss of revenue

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By T. E. COLTON

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are to be effected, the two defensive services must bear the burden. In this opinion the *Tokyo Nichi Nichi* concurs, and contends that it is absurd that, at a time of such national stringency, the Army and Navy should consume ever one third of the national revenue; a general policy of reducing military commitments should be followed. The London Naval Conference did not reduce naval outlay to the extent Japan hoped for; but the Tokyo government may be able to effect a still greater retrenchment than the London Treaty contemplates. The *Nichi Nichi* is opposed to those who think that the money saved by the London Treaty should be put into expansion of air forces. The Cabinet's difficulty is that it cannot force retrenchment on the defensive services without raising contention with the Army and Navy leaders, some of whom have already resigned in protest against the London Treaty; and at the present time the government cannot risk further complications. A hopeful aspect is that Mr. Inukai, the powerful leader of the Seiyukai Opposition, appears to be in favour of military retrenchment, and might be expected to aid the government policy in order to win favour for his party which has lost popularity. At all events, to every one it seems obvious that Japan at present is unable to afford expenditure on what is not absolutely necessary, and the situation is worsened by increasing unemployment through slackening industry and trade.

Personal Rights

The *Jiji Shimpo* is disturbed over the tendency of the police to interfere with the personal rights of citizens, and to abuse the power in their hands. The most serious aspect of the matter is that the police take all arrested persons as guilty until they can prove their innocence, and during the interval of examination they are treated as criminals. The gravity of this injustice may be seen from the fact that during the last ten years, out of 326,000 persons so dealt with, no less than 18[illegible],000 have been dismissed by the preliminary judges after investigation; and so about one-sixth of the prosecuted cases were found innocent. Thus 52,000 innocent persons have been arrested and treated as criminals, and subjected to untold humiliations and indignities without redress. Recently the police took some young school girls in charge for attempting to associate with visiting athletes at the Far Eastern Olympic games; and these girls were subsequently dismissed with a warning. But what will be the position of these pupils in the schools where they have been thus disgraced without any proof of guilt? If all the girls in England and America who accost athletes for their autographs or are seen walking with them were arrested, the police would be busy indeed.

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and prison accomodation strictly overtaxed. It will be difficult for the police to stop this increase of familiary between the sexes, which is coming into Japan with the extension of Occidental influence in manners and dress. The question now uppermost is, Will the police change with the times, or Will the times be held back by the police? In Japan the police are the censors of public morals. But the offences of the girls above mentioned appear mild compared with the effences of the gay quarters which the police ignore.

America and Japan

If the Press reports be true, that the United States is likely to concede to Japanese immigrants the same rights of entry and residence that are now accorded to Europeans, the *Japan Magazine* cannot be accused of selfcomplacency if it claims to have had some influence in helping to bring about so desirable a result. From the foundation of this magazine by the late Baron Shigenobu Hirayama over twenty years ago, down to the present moment, we have, in season and out of season, pleaded with America to hear and heed the voice of Japan on this question, and to abolish all discrimination against our nationals. As the *Japan Magazine* has gone regularly into the offices or homes of so many American officials, and is also read by many American citizens, we take the liberty of hoping or even believing that, since we represent the unanimous view of the Japanese people on this subject, these American readers have not perused our pages in vain. We have always felt confident that the discrimination against our nationals in the United States was due, not to want of fairplay, but to some misunderstanding or want of thought. It has ever been our conviction that, once the American people uuderstood the mind of Japan on this question, they would see that Japan's contention was nothing but natural and fair, in fact only what America herself would demand of us were the position and circumstances reversed. And we still feel now more than ever that a change is bound to come, and that sooner or later America will reconsider the whole question and amend the discrimnatory act of 1924 to such an extent as to give Japanese nationals going to that country the same rights as European immigrants, and free them from the present disabilities.

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